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EGYPTIAN MYTHOLOGY AND THE BIBLE

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## EGYPTIAN MYTHOLOGY AND THE BIBLE.<sup>1</sup>

THE points of contact between Judaism and the religion of Babylonia have frequently been mentioned by numerous writers, but the traces of Egyptian mythology in both Jewish and Christian Scriptures have not been so much noticed,<sup>2</sup> nor could they be till quite lately. It is only within the last few decades that students have been sufficiently well provided with mythological texts and commentaries to be in possession of the necessary material, thanks to the labors of Birch, von Bergmann, von Bissing, Breasted, Brugsch, Budge, Chabas, Devéria, Grébaut, Guieysse, de Horrack, Jéquier, Lanzone, Ledrain, Lefébure, Legrain, Lieblein, Mariette, Maspero, Moret, Naville, Piehl, Pierret, Pleyte, Renouf, Sharpe, Spiegelberg, Wiedemann and others. The relationship of Egyptian mythology to Jewish religion is too large a subject to discuss fully; *haec peritioribus relinquo*; so I only mention a few traces of Egyptian influence in the Old Testament, but there are many others. I will then point out the more numerous Egyptian touches in the New Testament.

### I. OLD TESTAMENT PARALLELS.

(1) In Gen. i. 1, God is represented as having created the heaven and the earth. How He did this is not stated, but the narrative does go on to say how light was created,

<sup>1</sup> Hieroglyphs are omitted throughout this article because of the difficulty in the composing room.

<sup>2</sup> Lieblein, Völker, Groff and Cheyne have touched on the matter.

(verse 3) namely, by the Divine Voice; "God said, Let there be light: and there was light." This formula "God said" is repeated at each subsequent act of creation, all of which acts are described as being performed by the Divine Voice. Here certainly we seem to get an echo of the ancient Egyptian *maat kheru*, or *maa kheru*, power, the creative power of the divine voice, an epithet usually placed after the name of the deceased who became a god, and inadequately translated "true of voice."

This voice re-appears in St. John's Gospel as the Logos (Word), Chapter i. 3, "All things were made by him." The great demiurgic gods of Egypt, as well as the beatified deceased had the power of uttering creative words. M. Moret has shown<sup>3</sup> that the goddess Maat is assimilated to the eye of Horus (the sun), and represents light. Her symbol, the ostrich feather, is read *shu*, "light." The gods created the world by a luminous emission from their eyes and a sonorous emission of their voice. Thus light created reality. The offering of Maat to the god by the priest-king, a ritualistic scene very commonly portrayed and of the highest importance, is to give the god all which really lives; it is to put him in possession of all the material reality which he himself created and is not of an ethical significance. In fact, it is to offer the god to himself, an idea common to religions. [Moret.]

"Men came from Horus' two eyes; the gods were made manifest by his mouth." "Gods are manifested when he (the demiurgic god) speaks."

The word is made flesh according to the Egyptians by the assimilation of the sepulchral meal or offering (*per kheru*) to what comes out of the mouth of the god. Therefore the words *maat kheru* or *maa kheru* mean to have a creative voice like the gods, and it does not mean merely "true of voice" as usually translated.

<sup>3</sup> *Le rituel du culte divin Journalier en Egypte*, 1902.

Dr. Breasted in his article in *The Open Court*, 1903, "The Philosophy of a Memphite Priest," commenting on the cosmological slab in the British Museum, sums up the Egyptian philosophical conception of the world thus: "Assuming matter, all things first exist ideally in the mind; speech or its medium, the tongue, constitutes the channel, as it were, by which these ideas pass into the world of objective reality." M. Maspero in a review of the same slab writes, "Things and beings 'said inside,' (i. e., thought), only exist potentially; in order for them to reach real existence it is necessary for the tongue to speak them 'outside,' and to solemnly proclaim their names. Nothing exists before having received its name *out loud*." This conception of producing existence by the voice is excessively ancient and is found in the Pyramid texts.

It is remarkable that the Egyptian name of Joseph, Gen. xli. 45, *Zaphnath-paaneah*, "The god spake, and he lives," seems to embody the tradition of creation by the divine voice. It is a well-known type of name, not ancient, used in the XXVIth Dynasty; Krall was the first to point out in 1886 the connection of *Zaphnath-paaneah* with this type of name. We find various gods' names used, but all the deities are of the first rank. Thus we have,<sup>4</sup> "Horus spake, and he lives"; "Isis spake, and he lives"; Mut spake, and she lives," (woman's name); "Menthuthotep spake, and she lives," (woman's name; and similarly compounded names with Amen, with Ptah, Thoth, Khonsu, Bast and Anher or Onouris, (a form of Shu).

(2) Genesis i. 5, "And the evening and the morning were the first day."

The night also preceded the day in Egyptian cosmogony. "Tum, Osiris, Sokar, Tanen and Har-ur, who symbolized the setting sun, are anterior to the rising sun.

<sup>4</sup> See Lieblein's *Dictionnaire de noms hiéroglyphiques et supplément*.

Hathor, the receptacle of the nocturnal sun, brings forth the rising sun."

(3) The formula, often used in the Bible (Neh. ix. 6) "Thou hast made heaven, the heaven of heavens, with all their host, the earth, and all things that are therein, the seas, and all that is therein" . . . , and (Ps. cxlvi. 6) "Which made heaven, and earth, the sea, and all that therein is" . . . , and (Is. xxxvii. 16) "Thou hast made heaven and earth"; Acts xiv, 15, and Rev. xiv. 7, have almost the same as that in the well-known hymn to Osiris, "He has made this earth with his hand"—another version of the creation—"its waters, atmosphere, vegetation, cattle and all birds, all fish, and creeping things."

A more elaborate parallel is found in a hymn to the Divinity of the time of Rameses IX, published and translated by M. Pierret:

"God, who has suspended the heaven and causes his disk to sail in the bosom of Nut, and guides it in the bosom of Nut, in his name of Ra; he has formed gods and men and all their generations; he has created all countries, both soil and liquid element, in his name of Creator of the world; he has brought water from its source; he gives growth to nutritive plants and produces the nourishment which proceeds from them, in his name of Nu [which here means the Nile]; he gives movement to the waters of the sky; he makes the water fall on the tops of the mountains, in order to make men live, in his name of Author of Life" . . .

Again, in a hieratic papyrus in the Cairo Museum we read in a hymn to Amen-Ra, that he is "Maker of grass for the cattle. . . of fruitful trees for men, causing the fish to live in the river, the birds to fill the air; giving health to those in the egg; feeding the bird that flies; giving food to the bird that perches; to the creeping thing

and the flying thing equally; providing food for the rats in their holes," . . . .

In fact so persistent is this very ancient form of address to the Almighty that it is even found in an Egyptian Christian prayer of the third or fourth century<sup>5</sup> (in Greek), "O God Almighty who hast made heaven and earth, the sea and all that in them is, help me, pity me, wipe out my sins, save me now, and in the future age, through our Lord and Saviour Jesus Christ, through whom is glory and power, for ever and ever, Amen." In the Book of the Secrets of Enoch, which Dr. Charles says was written in Egypt, Enoch teaches his sons not to worship "vain gods who did *not* make heaven and earth."

(4) Exodus. At the Provincial Congress held at Lyons, 1878, M. Lieblein approximates Yahveh to the Egyptian god Khepera. These are his arguments: "The Hebrews did not know Yahveh before the time of Moses; Khepera was a Heliopolitan god, and Moses received his education at Heliopolis and is called by Manetho 'the Heliopolitan Priest'; the name of the god Khepera means 'to exist,' 'he who is,' and the name Yahveh has the same signification, 'he who is.' M. Lieblein also gives an illustration of the arrangement of the interior of the Egyptian ark on the processional boat, which is precisely similar to that of the Hebrew ark, as described in Ex. xxv. 20-22.

(5) In Neh. ix. 6, the *oneness* of God is insisted on; "Thou, even thou, art God alone." This also is paralleled in a hymn to Amen - Ra which uses these expressions, "Form unique; maker of all things which are; the one who is alone; producer of existences; numerous are his names." Beautiful things are said of the Divine Creator by the ancient Egyptians. "What is, is in his fist; what is not is in his side"; "He traverseth eternity"; "You cannot

<sup>5</sup> *The Oxyrhynchus Papyri*, Part III. 1903. No. 407.

see him"; "Thy rays are from a face which is not known"; "He is for ever"; "He has spread out the heavens, and put the earth underneath"; "Great God of primæval time."

We do not call the Egyptians monotheists, but henotheists; they were capable of thinking of one god at a time, and so making him the only one for the time being.

(6) Job xxix. 6. "When I washed my steps in butter." At the Congress of the French Orientalists held at St. Etienne, 1875, Dr. A. Wiedemann remarked that the whole Book of Job displays an Egyptian influence. He refers especially to the Egyptian touch in this passage. The English translation "butter" is, according to Gesenius, better translated "*milk*." This too makes better sense.

On a stele in the Egyptian museum of Florence, we read, "may Isis give you milk, so that you may wash your feet on the silver stone and the pavement of turquoise." Dr. Wiedemann notices that while this expression (to wash your feet in milk) in Job's mouth only means a state of happiness, it had a religious significance in ancient Egypt. Owing to the soiling of the feet by the earth, the skin of the soles was removed after death, and the wound washed in milk, as if the deceased were alive. The "silver stone and the pavement of turquoise" doubtless formed the floor of the Hall of Justice, though unfortunately we do not possess a detailed account of it. Besides these remarks of Dr. Wiedemann, an interesting comparison may be made of the same chapter of Job, verses 11-17, and a portion of the hieroglyphs on the sarcophagus of Unnefer, a royal scribe and priest (published by Karl Piehl, and now in the Cairo museum). I give the text in English, from Karl Piehl's translation in French of the hieroglyphs:

"When the ear heard me, then it blessed me; and when the eye saw me, it gave witness to me. Because I de-

livered the poor that cried, and the fatherless, and him that had none to help him. The blessing of him that was ready to perish came upon me and I caused the widow's heart to sing for joy. I put on righteousness and it clothed me: my judgment was a robe and a diadem. I was eyes to the blind, and feet was I to the lame. I was a father to the poor, and the cause which I knew not I searched out. And I brake the jaws of the wicked and plucked the spoil out of his teeth."

Unnefer after invoking the gods is made to say, "I am a man devoted to his father, the favorite of his mother, the friend of his brothers. I have not done what ye (the gods) hate on earth. Give me bread in the city of eternity, and water in the perfect land which is in Neferkhert. For I am a man by my actions, (?) I am true of heart, without weakness; kindhearted, obeying God's will. I am a favorite in my city, a benefactor of my country, mild towards every one. I am a man of vigorous build, of fine countenance, amiable and contented. I am courageous in the moment of distress, gentle of speech, perfect in words. I am a fertile region to him who is in poverty, and every one has confidence in me. I have entered the way of moderation. I am efficacious in my words, wise in counsel; a good guide. I protect the weak against the strong, so as to facilitate the passage of everybody. I am a perfect noble, doing the will of the gods. I am the friend of my comrades. I am a liberal man to the poor, without boasting of what I have given. I am the friend of truth, the enemy of lies, a man who knows what God has forbidden" . . .

This diffuse, childlike description of a good man compares as regards morality very favorably with Job's literary, worked-up, more artificial expressions—Unnefer's sayings are of a milder character than Job's. There is nothing in them about breaking the jaws of the wicked.



He is also on his guard not to boast of what he has given, which Job certainly does.

Though Unnefer's sarcophagus is of late date, the ideas he uses are very ancient.

(7) Ps. cxi. 10. "The fear of the Lord is the beginning of wisdom." See also Job xxviii. 28, Prov. i. 7 and ix. 10. This is very like "The beginning of wisdom is the way of Amen," a sentence which occurs in a hymn to Amen in the Anastasi Papyrus in the British Museum. Literally it is "The beginning of wisdom is the *water* of Amen." The Nile was the great highway, hence "the water" was used to signify "the way," i. e., "will, command, or rule."<sup>6</sup>

(8) Ezekiel (xviii. 7) in his description of the just man says, "He hath given his bread to the hungry, and hath covered the naked with a garment."—The just man (according to Egyptian religion as recorded in Chapter CXXV of the Book of the Dead) who has been purified after death in the Hall of Maat, also says that he has given "bread to the hungry; water to the thirsty; clothes to the naked; a boat to the shipwrecked." The boat, so indispensable to a dweller on the Nile, but absolutely useless to a Jew, with the dried-up river courses of his native land, has disappeared in Ezekiel's list. Ezekiel has been called a "literary" prophet, and he was essentially a "scholar"; so it is not surprising that his imagination should have been tinged with foreign ideas and expressions, as we also see in his vision. I refer to this latter when commenting on Revelations.

As regards the Egyptian analogies in the Gospels, I have already mentioned the connection of the Logos (word) of St. John with the Egyptian *maat kheru* power. The virgin birth is paralleled in the details of the birth of Amenhotep III depicted on the walls of the temple of Amen at Luxor, where, among other scenes, Amenhotep's

<sup>6</sup> Goodwin, *Records of the Past*.

mother, Mut-m-ua, is represented listening to Thoth, the master of divine words.<sup>7</sup>

The innumerable figurines of Isis suckling the infant Horus are too well known to require a detailed account of them. The blood of Isis is mentioned in Chapter CLVI of the Book of the Dead as a protection to the deceased, and her amulet, called the buckle(?) is very common, and



THOTH ADDRESSING MUT-M-UA.

From *Mission archéologique française au Caire*. Vol. XV, Plate LXIX.

often made of red jasper, or of carnelian, to represent the color of blood.

It is in Revelations that so many Egyptian traits occur, as well as in the book of Ezekiel, and the Egyptian element in both may have caused the difficulty of getting these works into the canon. Whoever wrote the Apocalypse seems to have been a Christianized Jew, acquainted

<sup>7</sup> Noticed by Sharpe in his little book *Egyptian Mythology and Egyptian Christianity*.

probably with the Book of the Dead and with the symbolism engraved on Egyptian scarabs.

## II. NEW TESTAMENT PARALLELS.

The Jews, who were totally unable to express themselves in pictorial and plastic art, which was forbidden them by their religion, poured all their genius into their sacred writings. The very opposite of the Jew, the ancient Egyptian was particularly skilful in sculpture and wall-decoration. But the peculiar formation and position



ISIS NURSING HORUS.

of the Nile valley necessarily reacted on the Egyptian imagination in various ways, and made the theology of the people too full of local color to be a world-religion; especially as the Egyptians were a non-maritime and a non-colonizing power, and so did not spread over the world.

An especially Egyptian touch in the Apocalypse is the great number of animals mentioned. Christianity is

not without its animal symbolism, of which the most prominent examples are the Lamb of God and the Dove of the Holy Spirit. Who that has seen the altarpiece of "The Adoration of the Lamb," at St. Bavon, Ghent, could say that symbolic animal worship was not a feature of Christianity? Even the Protestant publication of "The Temple Bible" has a picture of a Lamb on its cover.—But besides animals, M. Lefébure has shown that the Egyptians deified all the aspects of nature; the atmosphere, water, dew, earth, wind, the Nile, sky, heat, drought, damp, cloud, tempest, moon, stars, sun. The same kind of treatment occurs in Apocryphal and Gnostic Acts, where the throne and the cross are deified, and the cross speaks.

The following imagery used in Revelations can be paralleled in Egyptian mythology:

- (1) Rev. i. 8. Alpha and Omega.
- (2) Rev. i. 13, The golden girdle.
- (3) Rev. i. 14, The wool-white hair.
- (4) Rev. ii. 11, The second death.
- (5) Rev. iv. 6, The sea of glass.
- (6) Rev. iv. 6, The four beasts full of eyes.
- (7) Rev. vii. 1, The four angels at the four corners.
- (8) Rev. vii. 17, The tears wiped away.
- (9) Rev. ix. 10, The locusts with scorpion tails.
- (10) Rev. ix. 19, Lion-headed horses with serpent-headed tails.
- (11) Rev. xix. 12, Many crowns.
- (12) Rev. xx. 1, 2, 3, Chaining the dragon.
- (13) Rev. xx. 10, 11, 12, The lake of fire.
- (14) Rev. xxi. 18, The wall of Jasper.

#### *1. Alpha and Omega.*

Rev. i. 8, "I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come".... See also Is. xlv. 6, "I am the first

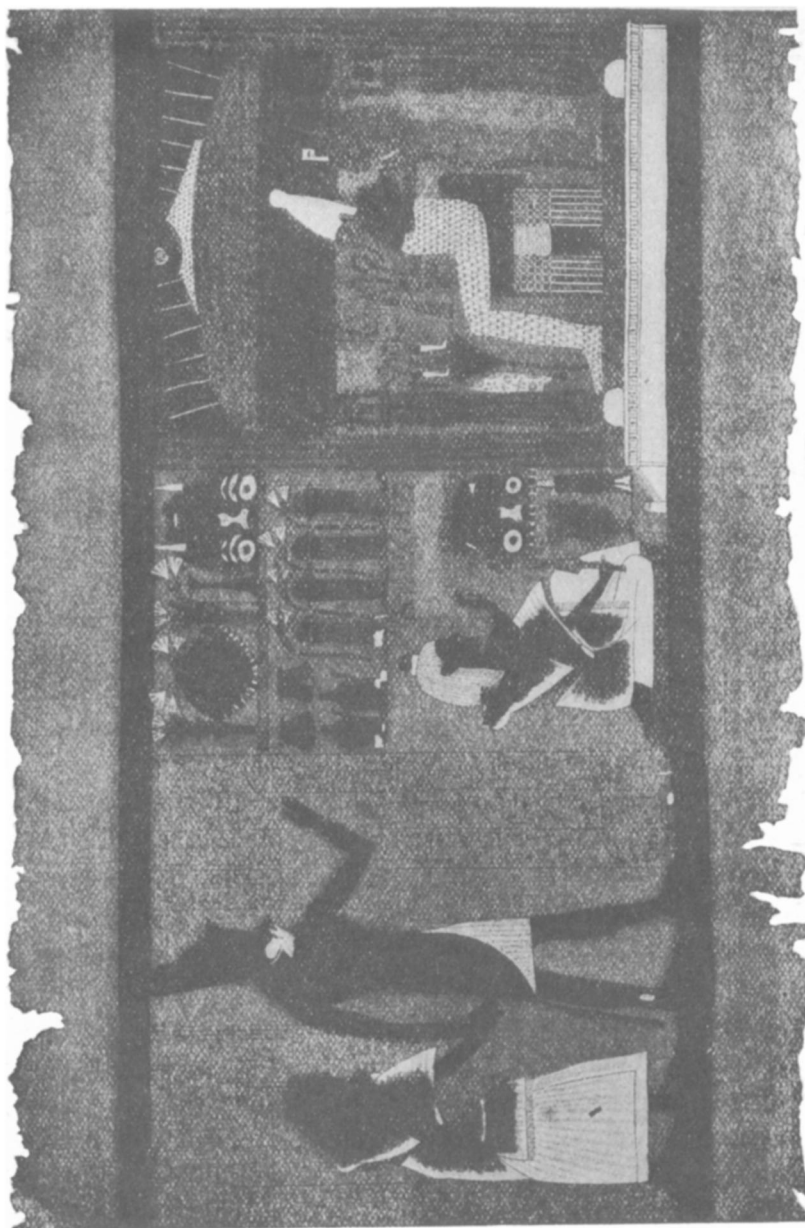
and I am the last," and Is. xlviii. 12. This is not unlike the beginning of Chapter XVII of the Book of the Dead, as translated and noticed by Renouf: "I am he who closeth, and he who openeth, and I am but One." But the texts which contain this opening phrase do not agree, and this sentence is absent from the primitive recension on the walls of Horhotep's tomb. The XVIIth Chapter is one of the most remarkable and ancient chapters in the Book of the Dead, where the deceased assimilates himself to the Deity as primordial God and Creator (Pierret). It was so obscure to the Egyptians themselves, that it is full of their notes and explanations, and questions, such as "What is that?" mixed up in the text.

The latter part of the much quoted sentence of Rev. i. 8, "Which is, and which was, and which is to come" also seems to have an Egyptian analogue, as the Egyptians divided mankind into the *Pait*, the past, or dead; the *Rechit*, or present, living generation; and the *Hamemet*, the future unborn generation. On an obelisk of the XIIth dynasty, at Alnwick Castle, Osiris is called "Lord of Being and Not-being," i. e., of everything.

(2) *The Golden Girdle*, and (3) *The Wool-white Hair*.

Rev. i. 13, 14. "One like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with a golden girdle. His head and his hairs were white like wool" . . . .

One of the vignettes in the beautifully illustrated papyrus of Ani, (c. 1500 B. C.) in the British Museum, has a representation of Ani, the man for whom the papyrus was made, being led into the presence of the enthroned Osiris by the god Horus, who acts the part of *Psychopompos*. Ani wears his hair in jet-black curls. He is "girt about the paps with a golden girdle," and is in a respectful and timorous attitude, slightly bending forward. In the front of this vignette is another representation of



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HORUS LEADING ANI BEFORE OSIRIS.  
From the *Papyrus of Ani*, Plate IV.

Ani, after his beatification, where he kneels before Osiris in the attitude of prayer and supplication. Ani wears the same white and golden garment "down to the foot," but his hair is now "white like wool"; it is adorned with a cone the significance of which is not understood.

There is also a representation of Queen Thiti beatified (XVIIIth dynasty), crouching on a red cushion, and naked except for jewelry, with a similar head "white like wool." This is adorned with an *uraeus*, serpent, the sign of the queen's rank.

(4) *The Second Death.*

Rev. ii. 11. "He that overcometh shall not be hurt of the second death."

The "second death" or annihilation is frequently mentioned on Egyptian coffins. On that of the lady Tauher, a singer of Amen, (translated by Piehl,) is written "O mother Nut (the sky) who spreadeth her wings over me, grant that I may be among the stars Achem-sek, and among the stars Achem-ured; that I may not die the second death." On the coffin of Pa-du-pep is written "I make thy way among the stars; thou shalt not die for ever." On the coffin of general T'aho, "Thou shalt not die the second death." The Egyptians called the blessed dead "the living ones," as is written on the coffin of Nesi-pa-ur-shef,<sup>8</sup> where he invokes (as well as the gods) "Ye resting ones who are in Duat, ye who repose, ye mighty souls, ye *living ones* who are in the grave, . . . come ye, protect the Osiris, the divine father of Amen Ra, king of the gods, Nesi-pa-ur-shef, true of voice (having the creative voice). Grant that he may rest as those who are resting. . . . May he come and go without repulse at the doors and secret pylons of Duat. May his soul come out and do as he likes. May he refresh himself in the beams of the disk," etc.

<sup>8</sup> In the Fitz William Museum, Cambridge, and translated by Dr. Budge.

The *mit* are the dead, those who have died the second death, i. e., annihilation. (Renouf.)

The second life is the logical consequence of not dying the second death. This also is frequently referred to. An instance is on the obelisk already mentioned, where Osiris is glorified by the deceased for giving the "delicious breath of life" to the royal son, Beba, in his renewed, or second life. In fact, this expression on certain monuments replaces, after the name of the deceased, the more usual *maat kheru*. In the CXXXVth Chapter of the Book of the Dead, it is written "If this chapter is known to the deceased, he shall not die a second time."

(5) *The Sea of Glass, or Hyaline Sea.*

Rev. iv. 6, "And before the throne a sea of glass like unto crystal"; and (Rev. xxii. 1) "A pure river of water of life, clear as crystal proceeding out of the throne of God and of the Lamb."

Dr. Budge has drawn attention to the remarkable fact that the throne of Osiris, in a vignette of the Hunefer papyrus (c. 1370 B. C.) is represented as placed on water. The Book of the Dead mentions the water beneath the throne of Osiris, in Chapters CXVII and CXXV, (Renouf's translation and notes.)

Chapter CXVII, "I am he who produceth the water which balanceth his throne, and who maketh his way from the great valley." Here the deceased is identified with the Nile and its inundation.

Chapter CXXV, "But who is he whose roof is of fire, and whose walls are living *uraei*, [this refers to the shrine where Osiris sits on his throne] and the floor of whose house is of running water? Who is it? It is Osiris."

There seems to be an echo of this sacred water beneath the throne in the third vision of the "Shepherd of Her-mas," where a tower—the Church—is built on water.



Hermas asks, "Why is the tower built upon the water?" He is told "Because your life is and shall be saved by water" (baptism).

Victorinus, Bishop of Petavio (martyred 303, A. D.) also allegorized the sea or river proceeding from out of the throne of God as symbolic of the gift of baptism.

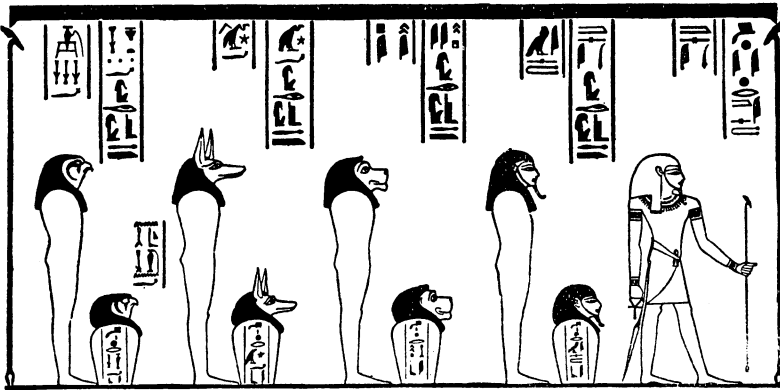
According to the chronicles of Jera'hmeel the throne of glory is so important that it was one of the seven things created before the world. The earth was made from the snow beneath the throne of glory.<sup>9</sup>

(6) *The Four Beasts Full of Eyes.*

Rev. iv. 6. "And in the midst of the throne and round about the throne were four beasts full of eyes before and behind. And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle." (Compare also Ezekiel's vision, Ez. i. 4).—Sir J. G. Wilkinson, as long ago as 1841, suggested a connection between these four beasts and the four funerary genii of the Egyptians, which were also near the throne. Their names are (1) Amset or Mestha, (2) Hapi, (3) Duamutef, (4) Qebhsennuf. The first is represented man-headed, the second dog- (or ape-) headed, the third jackal-headed, the fourth hawk-headed. This order of mention is almost always adhered to. These four genii presided over the intestines and interior organs of deceased persons, and four goddesses, Isis over Amset, Nephthys over Hapi, Neith over Duamutef, and Serq over Qebhsennuf acted in consort with them. As Dr. S. Birch wrote "These genii represented the four cardinal points of the compass, and the deposit of the viscera symbolized their dispersion to those cardinal points; the viscera, according to Egyptian notions, being the

<sup>9</sup> In Hastings' *Dictionary of the Bible*, 1902, Vol. IV, p. 425, it is stated that "The sea of glass has no exact parallel in previous or contemporary literature." (!)

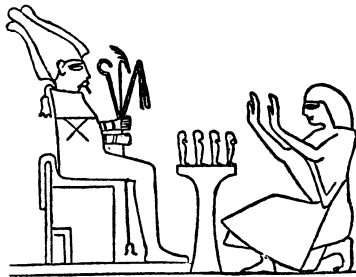
source of all evil to man;" or as Professor Wiedemann expresses it, "The four genii had charge of the viscera of the dead, and were bound to appear at the judgment, because it was not the divine ego of a man which sinned, but only his internal organs." Therefore the four funerary genii (also called the children of Horus, the four



QEBHSENNUF. DUAMUTEF. HAPI. AMSET.

FOUR FUNERARY GENII:

Lenormant's *Histoire ancienne de l'orient*, III, 244.



FOUR GENII ON THE ALTAR.

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Sharpe's *Egyptian Mythology and Egyptian Christianity*, p. 52.

children of Osiris, the four genii of the Amenti) very nearly always appear in the scene of the *Psychostasia*, standing on, or sometimes over, the lotus flower, the symbol of the resurrection, which was placed in front of the enthroned Osiris.

In the papyrus of Neb-Qed, in the Louvre, their names are written under the throne, instead of their figures being drawn. These four genii are, as Sharpe says, "The friends and advocates of the trembling sinner," and Sharpe gives an illustration (here reproduced) of a scene on a funeral stele in the British Museum, of the date of Rameses II, where the four genii appear *on* the altar before the seated Osiris, their heads being turned towards the suppliant, as if they had been put, or had put themselves there as an offering, instead of the usual lotus.

The inhabitants of the Mesopotamian valley, as well as those of the Nile valley, had their human-headed bulls and lions; and this similarity of symbolic animals who



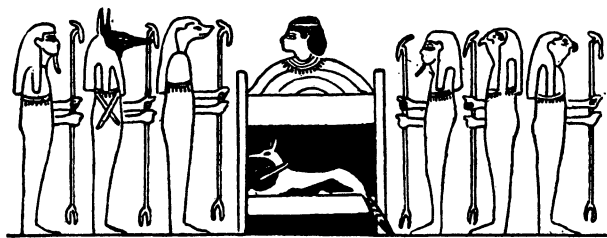
VIGNETTE OF DUBLIN PAPYRUS.  
Nephthys, Osiris, Isis.

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were intermediary beneficent beings between God and man, supports the current theory, that Egypt was civilized from Babylonia. Mr. Collingwood<sup>10</sup> who has studied the question of the four beasts, writes that "St. John's description of them is not that given by Ezekiel, and shows knowledge independent of canonical Scripture." This independent knowledge he ascribes to the Chaldæan astrologers. But though it is possible that Ezekiel, whose vision is dated from the river Chebar (593-592 B. C.) was influenced by the Chaldæan form of the genii, St. John is much nearer the Egyptian form, for he leaves out the wheels, and retains Egyptian traits, such as the four beasts

<sup>10</sup> *Astrology in the Apocalypse*, 1886.

being "round about the throne," for they are always placed very near the enthroned Osiris, in front of him. But in one Egyptian point Ezekiel's description is more exact, namely in the *order of mention* of the genii. In Ezekiel the *faces* of the four living creatures are (1) man, (2) lion, (3) ox, (4) eagle. Observe the order; it is preserved in the mention of the four funerary genii or children of Horus: (1) Amset, man headed; (2) Hapi, dog-headed; (3) Duamutef, jackal-headed; (4) Qebhsennuf, hawk-headed. That in the course of so many centuries the dog has become a lion, the jackal an ox, and the hawk an eagle in the Hebrew version is not surprising. But it



GENII AROUND A COFFIN.  
Papyrus in Trinity College, Dublin.

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is surprising that the order is so strictly kept. The order in Revelations is (1) lion, (2) calf, (3) man, (4) eagle. Thus both books seem to have access to Egyptian symbolism, as regards the mention of the four beasts and other passages; the Apocalypse is full of it.

In the XVIIth Chapter of the Book of the Dead we are told of the "seven luminous ones who follow after the coffined one," i. e., Osiris. Four of these seven are the four genii, and they are represented in the vignettes of papyri with their names often written over them, standing by the "coffined" deceased. These seven luminous ones are the constellation of the Great Bear, or the "Thigh," as the Egyptians called it. In the papyrus of Ani, it is

called "The seven bright ones who follow their Lord." Doubtless the four beasts had an astronomical origin. The detail "Full of eyes before and behind" represents the starry sky.<sup>11</sup> It has been suggested by Mrs. Nuttall that Osiris was originally the pole-star, and as sidereal worship seems to be more archaic than solar worship, her view seems quite possible.

The remote antiquity of the four genii, or children of Horus is fully certified to be 5,000 or more B. C.; for these genii are frequently mentioned in a fully developed form in the Pyramid Texts, which are considered by M. Maspero to be pre-Mena. In the text of Pepy I, of the fourth millennium B. C. we find "O children of Horus, carry your father, this Osiris Pepy (the deceased king); guide him, make him survive, make him open his mouth, and hold himself upright." This shows that the worship of the four genii, as powerful agencies in favor of man after death, was even fully developed in the fourth millennium B. C. and formed part of the most ancient mythology of the Egyptian religion.

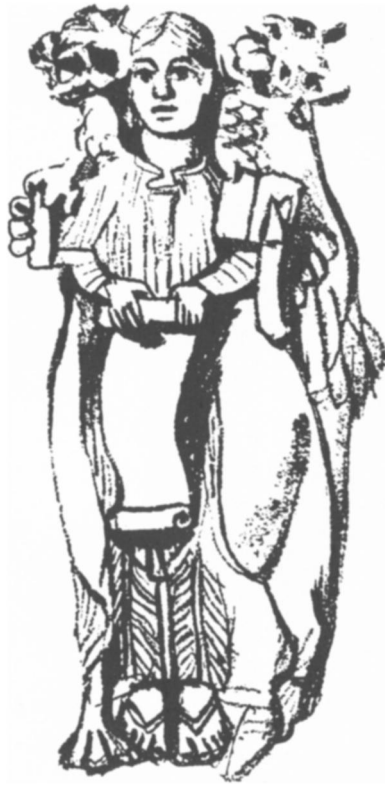
The four genii are adopted into apocalyptic Judaism, as well as into Christianity, as is seen from the Book of Enoch (first and second centuries B. C.), xl. 2, 9: "And I looked, and on the four sides of the Lord of Spirits I saw four presences....I asked the angel of peace.... 'Who are these presences?'....And he said to me, 'This first is Michael,<sup>12</sup> the merciful and long-suffering; and the second who is set over all the diseases and the wounds of the children of men is Rufael; and the third who is set over all the powers is Gabriel; and the fourth who is set

<sup>11</sup> See Gunkel *Zum religionsgeschichtlichen Verständnis des Neuen Testaments*, which appeared in English in *The Monist*, 1903. Stars are conceived as eyes of the Divinity. The Egyptians called the sun and moon "The eyes of Horus". "The two eyes illumine the world."

<sup>12</sup> Canon Cheyne says of this great archangel, that he "has the work of subduing the *evil principle* at the end of the present age." In Chapter XVII of the Book of the Dead the four funerary genii protect Osiris against "*evil principles*."

over the repentance and hope of those who inherit eternal life, is named Fanuel' " (afterwards Uriel).

In Enoch xc. 21, there is a reference to seven chief angels as the "seven first white ones," which agrees with the "seven luminous ones" already mentioned. In Isaiah



THREE EVANGELISTS: MATTHEW, MARK, AND LUKE. 4153

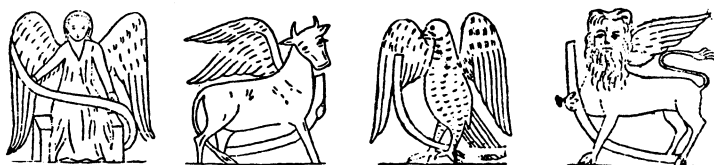
A plinth of the twelfth century in the Campo Santo, Pisa. The fourth side is against the wall, and St. John seems never to have been represented in this group.

lxiii. 9, we read, "And the angel of his presence saved them; in his love and in his pity he redeemed them, and he bare them and carried them all the days of old," thus recalling the benefits of the four genii to mankind.

The well-known symbols<sup>13</sup> of the four Evangelists are taken from the Apocalypse, with the Egyptian order of mention restored: St. Matthew, man-headed; St. Mark, lion-headed; St. Luke, ox-headed; St. John, eagle-headed. Here we have the last echo of the genii of Amenti.

The four genii also very frequently appear on coffers, stone sarcophagi, and on wooden painted mummy cases; also on painted wooden stelæ of Ptolemaic date. The mummy cases date from about B. C. 1400 to Roman times. On the coffer of queen Ma-ka-ra, of the XVIIIth dynaty, are four remarkable speeches of the genii:

Mestha (or Amset) says: "I am Mestha thy son who



THE FOUR GENII CARVED ON AN ANCIENT CROSS, HEMSBY, NORFOLK-SHIRE. 3849

Twining's *Symbols and Emblems of Early and Mediæval Christian Art*, p. 108.

loves thee; Lo! I have come in peace to make thee receive incense, oil, stuffs, offerings of cakes and herbs, O Osiris, divine wife, Ma-ka-ra," etc.

Hapi says: "I am Hapi thy son who loves thee; verily I am come in peace to make thy soul come out, so that it may hover about any place it likes, O divine wife," etc.

Duamutef says: "I am Duamutef thy son, who loves thee; I am come to make thee go out and come into Neter-khert; may thy soul not be separated from thy body O Osiris, divine wife," etc.

Qebhsennuf says: "Verily I am come to make thee

<sup>13</sup> It is curious that "these symbols of the four Evangelists were in their combination held to be symbolical of the Redeemer, in the fourfold character then universally assigned to Him, as man, as king, as high-priest, and as God." Mrs. Jamieson, *Sacred and Legendary Art*.

reach heaven; to cross the celestial abyss, and mingle with the stars, O divine wife," etc.

On the black basalt sarcophagus of the lady Tent-Hapi, in the Louvre, the four genii appear; Amset brings her *ka*,<sup>14</sup> ego, double; Hapi brings her *ab*,<sup>15</sup> heart; Duamutef brings her *ba*,<sup>16</sup> soul; Qebhsennuf brings her *sahu*,<sup>17</sup> or mummified body.

In the tomb of Neb-unnef (XIXth dynasty) Amset offers him his *ka*; Hapi offers him his *ab*; Duamutef offers him his *ba*; but Qebhsennuf offers, instead of the *sahu*, the deceased's *khaibit*, or "shadow," which has been explained fancifully as the light in heaven of the soul on earth; compare the pictorial halo of Christian saints.

On the sarcophagus of Hor-sa-Isis, son of the lady Ta-du-a (XXth dynasty) in the Bibliothèque Nationale, this speech of Amset is written: "O Osiris, Hor-sa-Isis, creative of voice, blessed one with the great God, Lord of Heaven, over all the gods; (who art) living as a god in Him, I am Amset, I am thy son Horus, who loves thee, I protect thee every day; I have made thy house (tomb) strong. . . . by order of Ptah; I have repulsed thine enemies for thee as I repulsed Apap from Ra. Thoth subdues thine enemies; Anubis makes whole thy maladies, O Osiris!"

On the curious mummy-case of a lady, Mut-shep-n-Chonsu, daughter of Auf-kat, in the Louvre, the four genii are represented standing in the folds of a large serpent, which is spitting out fire at the enemies of Ra, and of the deceased.

On the mummy case of the daughter of Dioscoros (Bibliothèque Nationale, second century A. D.) in order to help her resurrection, the four genii are found; also the god Anubis and two groups of Isis suckling the infant





Horus. These groups symbolize the new life promised to the daughter of Dioscoros. Written in gilded uncial letters on her mummy are the words

ΔΙΟΚΚΟΡΟΥ ΕΥΨΥΧΙ,

"O daughter of Dioscoros, farewell!"

The four genii are conspicuous figures in the Rhind Papyrus, translated by Dr. Birch. The man for whom the papyrus was made, Menkara (born B. C. 68) is laid out as a mummy in the Pool of Chons, surmounted by the sacred eye. Over him are the genii, in abnormal order, Khebsennuf, Hapi, Amset, Duamutef. Of the mummy it is said, Amset rejoices to embalm him; Hapi delights to obliterate his faults; Khebsennuf rejoices he has passed from the place of preparation. In the fourth Plate the four genii adore Osiris and say, "We come to our father (Menkara) when he approaches the underworld. He did no evil in his day. . . . We declare his goodness before the Lord of the Empyrean region. He listens to our words, the Lord of the West."

The four children of Horus are found on the linen stuccoed disk called "Hypocephalus," a mystic amulet full of elaborate animal imagery typifying the resurrection.

The immense length of time during which belief in the genii endured is very remarkable, and shows the feeling of timidity in the ancient Egyptians, and how much they dreaded the perils which were awaiting them after death.

(7) *Four Angels at the Four Corners of the Earth.*

Rev. vii. 1. "Four angels standing on the four corners of the earth." These angels recall to one's mind the funerary genii, who, as has been already mentioned, represented the cardinal points of the compass. According to one Egyptian version of the creation, the genii posted themselves at the corners of the earth and received the four angles of the firmament (imaged as a ceiling of iron

upon which the divine ocean rolled) on the point of their scepters. Therefore they are called in the Book of the



LETING FLY THE GEESE.  
From Lepsius, *Denkmäler aus Aegypten und Aethiopien*.

Dead "The four glorious ones who are conspicuous by their scepters." They are also called (Chapter XVII)

"The pillars of the god Shu." In Chapter LX the deceased prays that he may have power over the divine beings "who have mighty arms in their shoulders," i. e., those who uphold the sky, the four genii, or children of Horus.

The hieroglyph for storm, tempest, etc., shows the sky falling away from the four scepters, its supports. At the Sed festival, or festival of the Royal Fillet, identified with the *uraeus* which adorned the king's forehead, (coronation festival) four geese, which personified the genii were let fly to the four corners of the horizon; each goose was apostrophized thus: "Go to the north<sup>19</sup> (to the south, east, west) and say to the gods of the north (of the south, east, west) that Horus (the king) son of Isis has assumed the great double crown and that the king of the south and north (here his name is given) has taken the double crown (of Egypt)."

(8) *Tears Wiped Away.*

Rev. vii. 17. "And God shall wipe away all tears from their eyes." And Is. xxv. 8.

This beautiful expression is paralleled<sup>20</sup> in the Hymn to the Nile, the work of the scribe Ennana, which has often been translated, and most recently by M. Guieysse, in the *Recueil*, 1900. In the sixth stanza of this hymn we read, "Thou driest the tear of every eye," literally "is drunk the water of eyes all by him (the Nile)."

(9) *Scorpion Tails.*

Rev. ix. 10. (The locusts) "had tails like unto scorpions, and there were stings in their tails."

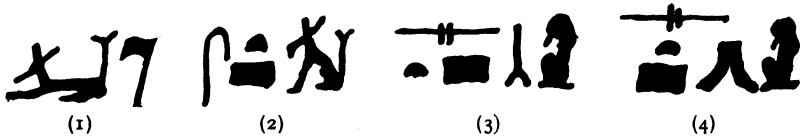
Scorpion or forked tails are rare in ancient art. There is a deity with a forked tail on a broken seal, from Knossos,

<sup>19</sup> It is remarkable that of the four horses of Zechariah's vision (chap vi 6) it is mentioned that the black horse goes to the north courts and the white follows, and the grisled horse goes towards the south.

<sup>20</sup> -The Rev. F. C. Cook has noticed the connection in *Records of the Past*, Vol. IV.

Crete. Also the god Bes in Dorow and Klaproth's *Antiquités Egyptiennes*, Plate XIV, No. 721, is figured with a forked tail, and holding a drinking tube inserted in a large amphora.

The pre-Mena god Set is represented in hieroglyphs as an animal with a forked tail thus:



How important the forked tail was, is shown by its being placed separately from the animal's body.

That there was a connection between Set and the scorpion is shown by a rare scarab in the Edinburgh Museum (broken).

On the stele of the year 400, found in Tanis, Set wears



DEITY FROM CRETE.

Publ. by Dr. A. J. Evans.

BES.

D. and K. XIV, 721.

SET.

Edinburgh Museum.

a long pigtail, ending in a fork, which appears to issue from the god's crown, and two small forks are over his forehead.

(10) *Lion-headed Horses with Serpent-headed Tails.*

Rev. ix. 19. "The heads of the horses were as the heads of lions....for their power is in their mouth, and

in their tails; for their tails were like unto serpents, and had heads, and with them they do hurt.”

Animals with serpent-headed tails, and serpents coming out of their limbs and bodies are a peculiarity of Egyptian scarabs, but though more common than examples of scorpion or forked tails, they are not very common. In the Ashmolean Museum, Oxford, there are two scarabs of lions with serpent-headed tails, such as I have not found elsewhere, Figs. 1 and 2. (Fig. 1 seems to be a lioness). Lanzone has figured a lion with serpent issuing from its foot<sup>21</sup> and also a horse with a serpent springing from his hoof, Fig. 3.

This horse, from the accompanying hieroglyphs we



FIG. 1.



FIG. 2.

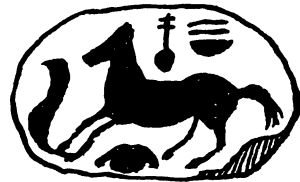


FIG. 3.

know to be a symbolic representation of Pharaoh, for the inscription runs: “Beautiful lord of the two lands.” This is the common formula used for the king on scarabs. The *uraeus* serpent is the symbol of the divinity and royalty, which were fused in the Egyptian imagination. Another quadruped found with serpent issuing from its foot is the cat, Fig. 4, (Ashmolean). Dorow and Klaproth have also figured a similar one. These cats with *uraei* are rare. Professor Petrie has figured a cat wearing the double crown of Egypt, Fig. 5; the ostrich feather behind is a divine symbol. Of birds, the hawk, representing Horus, wearing the crown of Lower Egypt, Fig. 6 (Queen’s College, Oxford, Collection), and Amen Ra as a goose, Fig.

<sup>21</sup> Terza dispensa, page 272, of his *Dizionario di mitologia egiziana*.

7, (*Naucratis*, Vol. I) are found with serpents issuing from the foot.

Of gods, Set and Bes are distinguished as being depicted with a serpent, or serpents issuing from their body, or from their limbs, or else the serpent is stationed in the field beside, or behind them, see Fig. 8 (Louvre) of Set, and Fig. 9 of Bes (Lanzone).

There is also an Etruscan example of a serpent-headed tail on an ancient vase.



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.



FIG. 9.

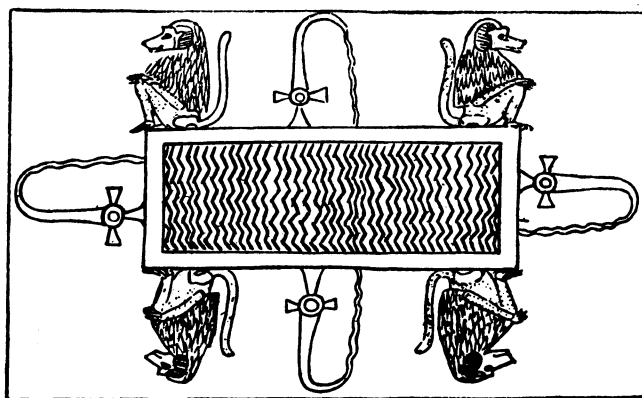
### (II) *Many Crowns.*

Rev. xix. 12. "And on his head were many crowns." The Pharaohs wore the two crowns together of North and South Egypt, combined at an early date, and I am not aware that the kings of any other ancient country wore more than one crown at a time. Like the feathers of Amen and the plumes of Osiris, these two crowns, and other insignia of the gods and goddesses, became amulets, and models of them in faïence are to be found in museums.

*(12) Chaining the Dragon.*

Rev. xx. 1, 2. "And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the devil." . . .

Sutu is a kind of Egyptian devil or dragon, eater of hearts, from whom the deceased prays to be delivered. In Chapter XVII of the Book of the Dead the deceased prays: "Deliver me from the great god who carrieth away the soul, who eateth hearts, etc. Who then is this? It is Suti." In Chapter XXVIII deceased again prays: "Let



THE LAKE OF FIRE.

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not my heart be given to him (Suti). In Chapter CVIII we read: "Then Sutu is made to flee with a chain upon him of steel." Sutu is sometimes found fused with the great serpent Apap, and he is represented on the sarcophagus of Seti I chained, with the scorpion goddess Serq lying over the chain. The exact meaning of the goddess in this position is unknown, as so much else in Egyptian mythology.

*(13) The Lake of Fire.*

Rev. xx. 14. "And death and hell were cast into the

lake of fire. . . . And whosoever was not found written in the book of life was cast into the lake of fire."

The Egyptian lake of fire is pictured with four apes seated at its corners, and four signs of fire between them. I have not been able to discover its object. In Chapter CXXVI of the Book of the Dead we find the deceased praying, "Hail ye four apes. . . . do away with my evil deeds and put away my sin. . . . Oh grant that I may make my way through the underworld, and let me enter into Restau, let me pass through the hidden pylons of Amenti."

The four apes answer, "Come then, for we have done away with thy wickedness, and we have put away thy sin. . . . Enter therefore into Restau, and pass through the hidden pylons of Amenti."

(14) *The Wall of Jasper.*

Rev. xxi. 10. "That great city, the holy Jerusalem"; and 18th verse, "And the building of the wall of it was of jasper."

The fields of Aarru, to which the ancient Egyptian thought that the beatified deceased person went after death, had a wall of *iron* round them. Iron was used as a precious metal, being scarce and difficult to work, long before becoming a useful metal. The wall round the Egyptian Elysian Fields was not for strength, but it was made of the then most precious material known, showing the extreme antiquity of the remote time when this mythology arose. In Chapter CIX of the Book of the Dead, the deceased says: "I know the Sekhet Aarru of Ra, the walls of which are of iron." Again, in the papyrus of Nu, Chapter CXIX, deceased says: "Hail, ye Sekhet Aarru, the walls of which are of iron!"

Iron, on account of being magnetic, a mysterious property to the ancients, was also sacred and amuletic in Egypt.

In spite of having made these few achæological re-



marks, addressed to the intellect, I am thoroughly convinced of the truth of Paracelsus, when he says that "We must read the Bible more with our heart than with our brain," because the heart is greater than the mere brain:

"For knowledge is the swallow on the lake  
That sees and stirs the surface shadow there  
But never yet hath dipt into the Abysm,"

but

"Who speaks the things that Love him shows  
Shall say things deeper than he knows."

ALICE GRENFELL.

OXFORD, ENGLAND.